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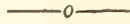
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CATALOGUE
OF
THE COLLECTION OF
PICTURES,
Chiefly by the Old Masters,
FORMED BY SIR C. L. EASTLAKE,
Deceased, late President of the Royal Academy,
AND SOLD BY ORDER OF THE EXECUTORS
OF
LADY EASTLAKE,
Deceased, late of 7 Fitzroy Square:

WHICH
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,
8 KING STREET, ST. JAMES'S SQUARE,
On SATURDAY, JUNE 2, 1894,
AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had,
at MESSRS. CHRISTIE, MANSON and WOODS' Offices, 8 King Street,
St. James's Square, S.W.

CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale ; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot ; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.



On SATURDAY, JUNE 2, 1894,

AT ONE O'CLOCK PRECISELY.



WATER-COLOUR DRAWINGS.

C. H. EASTLAKE.

18/ } 1 HOLLYHOCKS

E. R. EASTLAKE.

2 WANDERING THOUGHTS

PENRY WILLIAMS.

1. 3. 3 GIRLS DRYING INDIAN WHEAT

J. S. COTMAN.

2. 19. 6 A VIEW OF A FRENCH TOWN

D. ROBERTS, R.A.

54. 5 ON THE RHINE

C. STANFIELD, R.A.

2. 6 6 A PARK SCENE, with felled timber—a sketch

SIR C. L. EASTLAKE.

10. 10 7 THE OUTER WALL OF THE FORUM OF NERVA

13 in. by 18½ in.

First sketch made in Rome, 1817

PALMA VECCHIO (AFTER).

3. 3 8 THE HOLY FAMILY, with saints, by Lady Eastlake and Penry Williams

UNKNOWN.

13. 13 9 AN ILLUMINATION, with scenes from the life of St. Theresa: Going to Avignon; Lying in her coffin; and Enthroned between angels

32. 11 10 AN ILLUMINATED CAPITAL LETTER 'S,' with the birth of the Virgin—attributed to Lorenzo Costa

11. 11 11 AN ILLUMINATED CAPITAL LETTER 'M' (14th century), with the Annunciation

5. 5 12 ANOTHER, with St. Scolastica

6. 6 13 THE SCOURGING OF CHRIST—on glass

10 6 14 THREE ITALIAN DRAWINGS—in sepia—in one frame

B. LANINI.

22. 15 THE MADONNA AND CHILD ENTHRONED—in red chalk—signed—in elaborate frame

A gift to Pope Gregory XIV. when a Cardinal

F. ZUCCHERO.

12, 12. 16 THE TRIUMPH OF RICHES
17½ in. by 47 in.

8. 8 17 THE TRIUMPH OF POVERTY
17½ in. by 23 in.

From Strawberry Hill

*Copies of the pictures by Holbein, in the Hall of the
Easterlings Merchants in the Steel Yard, now destroyed*

"Two careful sepia drawings from pictures by Holbein. According to Horace Walpole's description of Strawberry Hill, p. 46, 'These drawings, invaluable by the originals being lost, were purchased from Buckingham House when Sir Charles Sheffield sold it to the King.' The spirited action and beauty and grace of the figures, show how admirably this great portrait painter was qualified for historical subjects."—Dr. WAAGEN.

PICTURES.

COPIES BY SIR C. L. EASTLAKE.

- 10, 10 18 THE ASSUMPTION OF THE VIRGIN; and other celebrated works of
Titian, &c.—*in one frame* 5
6. 6 19 THE SUPPER AT EMMAUS; and other works of Titian—*in one frame*
6
4. 17. 6 20 PETER, MARTYR, after Titian
21½ in. by 13 in.
3. 5 21 AN ALTAR PIECE, with the Madonna and Child appearing to
St. Francis, after P. Veronese
22 in. by 13 in.
2. 12. 6 22 A DOGE, adoring the Cross, with angels, after Titian
29 in. by 24½ in.
2. 13. 6 23 THE BAPTIST PREACHING, after P. Veronese
16½ in. by 13 in.

SKETCHES BY SIR C. L. EASTLAKE.

1. 11. 6 24 CONVENT NEAR CATANIA, Mount Etna—11 in. by 16 in.; and On
Mount Etna— $8\frac{1}{2}$ in. by 12 in. 2
5. 10 25 CYPRESSES AT L'ARICCIA—15 in. by 11 in.; and A Wood Scene
at L'Ariceia— $8\frac{3}{4}$ in. by $10\frac{1}{4}$ in. 2
2. 2. 26 A LANDSCAPE, with rocks and temple— $10\frac{1}{2}$ in. by 16 in.; and
A Sketch, with tower— $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in. 2
2. 2 { 27 THE CONVENT OF S. BENEDETTO, Subiaco
16 in. by 11 in.
28 COURT OF THE HOUSE OF M. FAUVEL, French Consul at Athens,
1820
 $8\frac{1}{2}$ in. by $11\frac{1}{4}$ in.
1. 13 29 PART OF THE PALATINE HILL, with the ruins of Imperial Palace,
from Campo Vaccino
 $10\frac{1}{2}$ in. by $15\frac{1}{2}$ in.
7. 3 30 ROAD FROM SUBIACO TO THE CONVENT
 $10\frac{1}{2}$ in. by $15\frac{1}{2}$ in.
5. 13. 6 { 31 L'ARICCIA
11 in. by $15\frac{1}{2}$ in.
32 PONTE SALARO
10 in. by $14\frac{1}{2}$ in.
3. 4. 3 33 BETWEEN TIVOLI AND PANESTRA—5 in. by 9 in.; and NEAR POLI
— $7\frac{1}{2}$ in. by 12 in. 2
14. " 14 34 ST. PETER'S, from Monte Mario
20 in. by $25\frac{1}{2}$ in.
6. 16. 6 35 GROTTA IN CHIGI PARK, L'Ariceia
17 in. by 23 in.
2. 12. 6 36 TEMPLE OF JUPITER, at Egina
19 in. by 23 in.

- 10, 10 37 TIVOLI: The Villa d'Este
10 in. by 14½ in.
- 1, 11, 6 38 ALDERS AND INDIAN FIGS: Tivoli
10 in. by 14½ in.
- 5, 5 39 THE CASTALIAN SPRING: Delphi
16 in. by 11 in.
- 3, 3 40 A VIEW IN ROME
10½ in. by 15 in.

SIR C. L. EASTLAKE.

- 4, 14, 6 41 BOAZ AND RUTH, in the cornfield
18 in. by 24 in.

SIR C. L. EASTLAKE.

- 10, 10 42 A FEMALE FIGURE, in white dress, with crimson and blue scarf
36 in. by 23 in.
Painted for J. Gibson, R.A.

- 10, 10 } 43 A STUDY for the same

SIR C. L. EASTLAKE.

- 44 HAGAR AND ISHMAEL—*unfinished study*
29 in. by 37 in.

SIR C. L. EASTLAKE.

- 7, 19, 6 45 THE COLISEUM
24½ in. by 34½ in.

SIR C. L. EASTLAKE.

- 5, 15, 6 46 THE COLISEUM—a *sketch*
20 in. by 25 in.

- 8, 8, 47 THE COLISEUM—*unfinished*
20 in. by 25 in.

SIR C. L. EASTLAKE.

26, 3

48 THE VILLA BORGHESE

13½ in. by 68 in.

Painted for Mr. Harman and repurchased at Christie's

LADY EASTLAKE.

21.

49 PORTRAIT OF THE YOUTHFUL KING OF ROME, son of Napoleon I.

—oval

Copied from an unfinished picture by Sir T. Lawrence, taken at Aix-la-Chapelle

SIR C. L. EASTLAKE.

210

50 NAPOLEON ON BOARD THE BELLEROPHON

33 in. by 28½ in.

Study for the large picture in the possession of Lord Clinton

W. ETTY, R.A.

231

51 CONCERT CHAMPÊTRE

28 in. by 36 in.

After the celebrated picture by Giorgione in the Louvre

SIR W. BOXALL, R.A.

3. 11. 8

52 A KNIGHT AND LADY, seated by a monument: moonlight—

a sketch

17½ in. by 23½ in.

ITALIAN SCHOOL.

ANDREA CORDELLE AGI.

232. 53 THE MARRIAGE OF ST. CATHERINE, inscribed
 " × 1504, Andreas Cordelle Agy, discipulus Johannis
 Bellini, pinxit 24 "

"A good specimen of the mildness of expression, especially in the head of St Catherine, and of the delicate gradations in the brownish flesh tones, peculiar to this rare scholar of Bellini."—Dr. WAAGEN.

25 in. by 33½ in.

From the Stowe Collection

SPINELLO ARETINO.

89. 18. 54 AN ALTAR PIECE. In the centre the Crucifixion, with the pelican feeding her young above, the Magdalen embracing the foot of the Cross; a group of Holy Women, with the Virgin fainting, and the centurion pointing up to the Saviour, with seraphim and cherubim, saints and angels—on gold ground

49 in. by 30 in.

Mentioned by Dr. Waagen

BASSANO.

58. 16. 55 THE ADORATION OF THE SHEPHERDS. The Virgin seated on the left, uncovering the child, who lies in a basket; St. Joseph behind; day dawning in the background

"A rich composition, carefully executed in transparent tones."—Dr. WAAGEN.

30 in. by 46 in.

From Mr. Harman's Collection

GIOVANNI BELLINI.

- 535, 10 56 THE MADONNA AND INFANT SAVIOUR, in the act of blessing the donor who kneels beneath; the Magdalen and St. John the Baptist on the right; St. George, with red cross standard, and St. Peter, with a book, on the left—*signed* 'Joannes Bellinus'

"The picture generally, both in the noble expression of the individual heads and in the earnest, deep and full harmony of the colours, belongs to the best works of the masters."—DR. WAAGEN.

28 in. by 48 in.

Formerly an altar piece, and the property of the Pesaro family

Purchased from Mr. Vendramini before 1849

GIOVANNI BELLINI.

- 430, 10 57 THE MADONNA AND INFANT SAVIOUR, her right hand holding the child's, her left round his head; the child is seated on a parapet, with a white cushion behind; a castle on rocks in the background—*signed* 'Joannes Bellinus'

30 in. by 23 in.

BELLINI (SCHOOL OF).

- 21 58 THE DEAD CHRIST, seated: an empty Cartellino on a rock, a branch of fig leaves above

40 in. by 25½ in.

From the Bruguoli Collection at Brescia

GENTILE BELLINI.

- 682, 10 59 AN ALTAR PIECE, with the Madonna enthroned, with a canopy and gorgeous drapery on her knees; the child is standing on her lap, holding an apple—inscribed "OPUS GENTILIS BELLINI, VENETI EQUITIS"—*arched top*

48 in. by 32 in.

BELTRAFFIO.

- 348 60 PORTRAIT OF A MAN, in profile, in black dress and cap
22 in. by 18½ in.
From the Frizzoni Collection at Bellagio

FRANCESCO BISSOLO.

- 52.10 61 THE VIRGIN AND CHILD, with St. Catherine and St. Joseph
"Judging from the mild and pleasing character of the heads, and from the only slight development of the form of the child, I am inclined to ascribe this picture to this little-known scholar of Giovanni Bellini. The warm colours are harmoniously arranged; the features and right hand of St. Catherine are of beautiful form."—Dr. WAAGEN.
24½ in. by 32 in.
Attributed by Dr. Waagen to Pietro degli Ingannati
Purchased from old Schiavone, Palazzo Foscari, Venice

BONIFAZIO.

- 472.10 62 THE MADONNA AND INFANT SAVIOUR, in a landscape,
with St. Catherine offering fruit; a male saint on the right;
young Tobit presented by an angel in front, the little dog
below; opposite these, the little Baptist reaching up to the
Infant Christ
"This rich and beautiful composition, with the fine character of the heads, especially that of the female saint, approaches Titian in warmth and harmony of colouring, and is one of the most remarkable pictures by this unequal master that I know."—Dr. WAAGEN.
39½ in. by 59 in.
From Lord Northwicke's Collection

PARIS BORDONE.

- 134.10 63 PORTRAIT OF A VENETIAN GENTLEMAN, in black dress
20 in. by 23 in.

A. BORGOGNONE.

- 441 64 THE MADONNA AND CHILD: the façade of the Certosa di Pavia in the course of building in the background, with Dominican monks walking
 21½ in. by 14 in.
From the Collection of the Contessa Ottolini at Milan

S. BOTTICELLI.

- 436 65 THE MADONNA, with the Infant Saviour in her arms, holding a pomegranate, the infant St. John in adoration on the right, a missal and a vase with flowers on a ledge in front, landscape background
 23 in. by 17 in.
Purchased at Florence

A. CANO.

- 11.0.6 66 A FEMALE HEAD
 19½ in. by 16½ in.

G. CAROTTO.

- 113.10 67 THE MADONNA AND CHILD, with St. John the Baptist
 18½ in. by 14½ in.
Purchased at Verona, 1861

CIMA DA CONEGLIANO.

348. 68 TWO WINGS of an altar-piece: St. Sebastian on the right, with a cloth round his loins; on the left, St. Mark in blue and red drapery, with book open: both standing in niches with fluted arches

Of the St. Sebastian, Dr. WAAGEN says, "The portrait-like head is dignified in expression; the figure is unusually slender, refined, and of graceful action; the modelling is very careful, in a full and warm tone."

Of the St. Mark, "The head is of dignified character, the drapery of pure taste."

39 in. by 16 in.

Exhibited at Burlington House, 1871

Purchased from old Schiavone, Palazzo Foscari, Venice

DOMENICO GHIRLANDAIO.

1228. 10 69 THE MADONNA, with the Infant Saviour: her left hand holds a veil which crosses the child, who stands on a cushion on a parapet; a river scene and buildings in the background—*arched top*

"The head of the Virgin expresses a decorous, modest and maidenly character—that of the child, the innocence of infancy. The full forms of his body . . . are carefully modelled, and the colouring clear and blooming."—Dr. WAAGEN.

34 in. by 22½ in.

GIROLAMO GIOVENONE.

115. 10 70 THE MADONNA AND CHILD, with two female saints—signed "Hieronymonis Opificis"

51 in. by 28 in.

ERCOLE GIULIO GRANDE.

93. 10 71 THE ADORATION OF THE SHEPHERDS; and THE DEAD CHRIST, with angel—*two in one frame*

Also attributed to Francesco Costa

EARLY ITALIAN.

3. 3 72 THE SAVIOUR, with the Virgin and angels appearing to a monk and four saints

16 in. by 11½ in.

FILIPPO LIPPI.

472. 10 73 ST. CATHERINE, with wheel

16½ in. by 12½ in.

Study for the picture of the Holy Family in the Uffizi Gallery

B. MONTAGNA.

210

74 THE MADONNA AND CHILD

25½ in. by 19½ in.

Purchased from Richetti, Venice, 1864

TITIAN (AFTER).

31.10

75 LA BELLA

"A copy of the celebrated female portrait by Titian in the Sciarra Colonna Palace at Rome; an admirable imitation of the original in every respect."—Dr. WAAGEN.

40 in. by 34½ in.

TINTORETTO.

14.17

76 PORTRAIT OF A VENETIAN GENTLEMAN

"In warm reddish tones; of masterly gradation."—Dr. WAAGEN.

25 in. by 22 in.

PAUL VERONESE.

77 ST. GREGORY THE GREAT, in pontificals, with slender staff and cross

30 in. by 13 in.

420

PAUL VERONESE.

78 ST. JEROME HOLDING A BOOK—the companion

30 in. by 13 in.

"Carefully painted sketches, of noble expression, fine action, and harmoniously broken colours."—Dr. WAAGEN.

VANDYCK.

44. 20 79 RINALDO AND ARMIDA, with a river nymph and cupids—in
grisaille

“A very graceful, spirited, and carefully painted composition in
chiaroscuro.”—Dr. WAAGEN.

22 in. by $16\frac{1}{2}$ in.

*The pendant picture, from Sir Robert Peel's Collection, is
now in the National Gallery*

VANDYCK.

43. 10 80 THE REPOSE OF THE HOLY FAMILY—a sketch in grisaille

9 in. by $12\frac{1}{2}$ in.

*From the Collection of Sir Mark Sykes, mentioned by Dr.
Waagen*

PRINTS.









